

KERAMIC STUDIA

Vol. I, No. 9

NEW YORK AND SYRACUSE

January 1900



THE PAST month has been the harvest time for exhibitions of ceramics, and we wish that we could have accepted the many invitations sent to us from all over the country. It is interesting to note the general tendency of each club in the different localities and to watch the development of the work-

We have letters from small clubs and letters from large clubs, beseeching us to emphasize certain rules that should govern exhibitions, and to dwell upon and particularize a rule against exhibiting work that has been done with a teacher. This is something that we cannot for a moment imagine that any exhibitor would do, or that any club would allow.

The New York Society of Ceramic Arts has a by-law, that *no work* that has been done under instructions, nor that has been publicly exhibited before, can be shown at the society's annual exhibition; this makes each exhibitor stand upon his or her own merit, and encourages originality.

Keramic club exhibitions will never be recognized as *art* exhibitions until there are more improved rules for placing and lighting, until the room has less the effect of a bazaar and more the effect of a dignified exhibition, governed by rigid regulations. It should be managed, placed and catalogued as are other art exhibitions, with no frivolous accessories

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We were particularly delighted with the exhibition of the National Arts Club, of artistic pottery and fine porcelains. The simplicity of it appealed to one's artistic sense. There were shelves on the sides of the room, broken by three square standing cases, then square tables below the shelves here and there. The corners were cut off by cupboards, upon which were hung framed tiles and plates; corner seats under these finished the appearance of a most artistic gallery.

Work was shown by the following artist potters: Chas. Volkmar, New York; Charles Ohr, Biloxi, Miss.; Brouwer, East Hampton; the Rookwood Pottery, Cincinnati; Grueby Pottery, Boston; Dedham Pottery, Mass.; some modern Mexican, Spanish and Hungarian pottery. There were also shown some wonderful lustre plaques and vases by Messier, France, and some work from Mrs. Rowell and Mrs. A. B. Leonard of New York, Miss Adams and Miss Peck of the Atlan club, Chicago.

A full description will be given in our next number.

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Speaking of the last exhibition of the N. Y. S. K. A. *Town Topics* says: For some inscrutable reason the art world has refused seriously to consider ceramic decorations, and some haughty ones have even unkindly made the distinction between "china painters" and "artists."

It is probably owing to the fact that in the beginning of things the woman who could paint a pretty pin tray and the woman who could crochet a nice tidy were of about equal im-

portance in the art world, but that is all ancient history now. * * * * * The artists who have developed this society into a distinct and important factor in the art world should lay aside their timidity and realize their proper value. They should remember that the childhood of the society is past and that it is high time to put all childish things away."

The earnest workers in the society have felt quite as keenly as *Town Topics* that we have not done ourselves justice this year, and the disappointment is the keener because we were expecting such great things in view of the Paris exposition. It is right and interesting that we should show the work of all members at our club meetings so that the more advanced can mark and assist the growth of the beginners. But in our yearly exhibition, if we wish to demand from the art world the consideration and respect we desire and deserve, we should have a strict and impartial jury and every member should feel that sense of *noblesse oblige*, of self-respect as a unit of the society that he or she would desire to be prevented from exhibiting until her or his work was judged up to the necessary artistic standard. Then when members shall be allowed to exhibit the privilege will be an honor worth working for. In this way there would be an incentive to better work.

We are indignant that the distinction is made between china painters and artists. It is our own fault. As long as the artists among us are willing to place their work on exhibition side by side with work that would have graced the kindergarten days of china decorating, cheek by jowl with work copied from other ceramic workers, so long they will receive the cold shoulder of artists and connoisseurs.

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The National Arts Club invited its members and guests to meet Mr. Charles Volkmar, the artist potter, on the evening of December the ninth.

Mr. Charles de Kay made some remarks upon Mr. Volkmar's interesting work and this unique reception, it being perhaps the first one ever given to an artist potter by a club of artists. He said he took great pleasure in introducing Mr. Volkmar whose work had helped beautify the club house.

After this introduction Mr. Volkmar entertained the guests and members with a most interesting, inspiring and informal talk upon clays, glazes and lustres and the difficulties as well as delightful surprises of underglaze effects.

There being a charming and important exhibition at the time, of art pottery in the gallery where his talk was given, and also an impromptu potter's wheel with an expert potter manipulating the clay into form, his remarks and illustrations so inspired the artists there that several were heard to say, "I should like to get to work at once."

This club is doing a noble work in giving exhibitions of the arts and crafts and it is bringing patrons and artists together.

DESIGN IN BOWKNOTS FOR BREAKFAST PLATES

THESE ribbons form a simple decoration that may be used by the beginner. The plate is particularly attractive on a breakfast or lunch table of polished mahogany, especially if one has blue and white china.



The design may be used upon a round plate also. The ribbons are first painted in either a dull blue, composed of Dark Blue (Lacroix) (not Deep Blue) and a touch of Ruby Purple (Dresden) to give it a certain richness. After the firing shade in sharp touches of the same, adding the small loops on the edge.

KEY TO DIVIDER

Isabel May Wightman

THE haste which characterizes the American people is felt in our studios as well as elsewhere, though possibly it is not noticed by the casual observer. And the interest on a few minutes saved, amounts to a good deal in the course of a day.

To some of us the old way of finding the quarters, thirds, etc., of our plates has seemed too slow, so we use the new divider which is issued as a supplement to this number of the KERAMIC STUDIO.

For studio use we suggest that it be cut out on the outer circle and neatly mounted on bristol-board. If it is to be hung up, the nearby shoemaker could be induced to put a metal eyelet through it at the side where no lines would be cut. Exactly in the center a small hole should be cut just large enough to admit a small sized lead pencil, or better yet, a piece of sharpened lead.

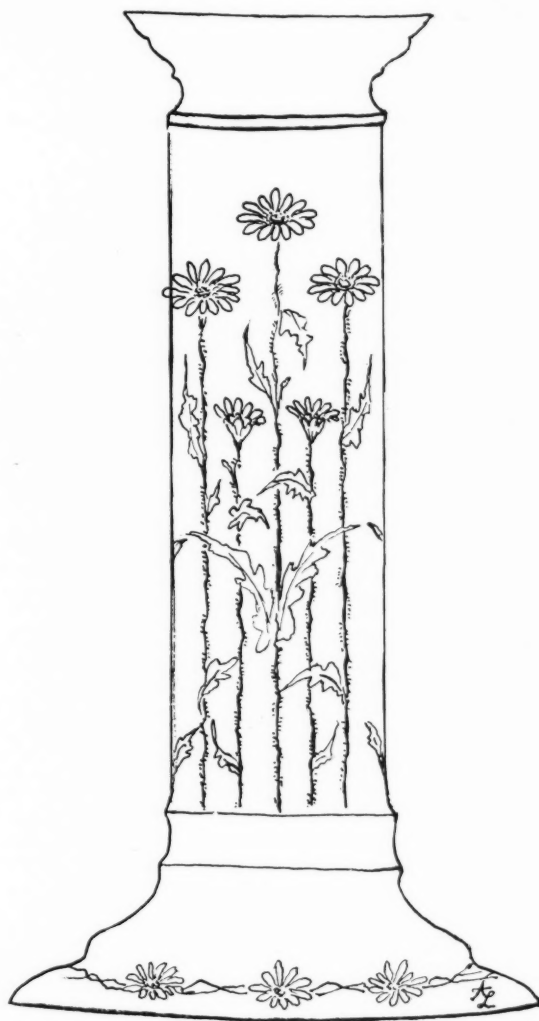
The china to be measured should be placed in the center of the divider (the circles serve as guides) and if it is to be quartered, the line numbered sixteen should be found. The most prominent lines are marked with arrowheads so one would have no difficulty in finding the four desired. Or if

eight parts are desired, the lines between the first four should be marked, and for sixteen a mark should be made at every continuous line.

The dotted, dashed, dot-and-dash, and continuous lines have, marked on them, the different numbers of the sections into which they divide. In all, a plate may be divided into 2, 3, 4, 5, 6, 7, 8, 10, 12, 14, or 16 parts.

To find the center of a plate, it should be placed as before and divided and all turned upside-down. While it is firmly held the pencil or lead should be pushed through the hole in the center and the china marked. (Having been rubbed with the turpentine and dried). Great care should be taken to hold the pencil exactly vertical.

Perhaps the first impression of this divider is confusing, but a little practice soon enables one to handle it deftly and so save much time.



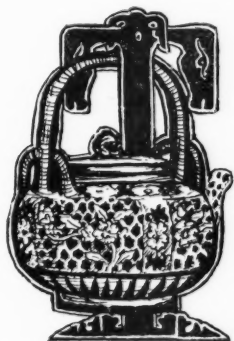
CANDLESTICK DECORATION

THIS design may be readily used by beginners and may be treated in various ways. It will look very well in a violet bed room if the small daisies are carried out in the violet shades, with stems and leaves in the greens. Or one could use the flowers in color (little English daisies with pink tips could be used also) and the stems and leaves in paste.

Or the entire candlestick could be tinted a certain color, with the design in white, or colored enamels, or raised gold.



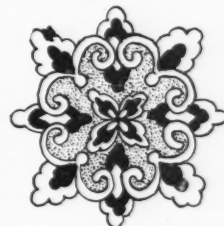
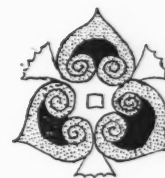
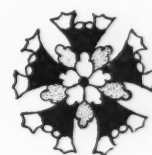
HISTORIC ORNAMENT—JAPANESE



THE art of ornamentation in Japan was formed under the influence of the Chinese so that it is as difficult to distinguish the work of the Japanese from that of the Chinese in the older objects of art. This is especially noticeable in the Satsuma faience and the Cloisonné enamel work, both of which are executed by Chinese and Japanese alike, only the connoisseur being able to distinguish by knowledge of the characteristics of the two peoples. For instance, the Chinese use one form of dragon, the Japanese another. Of late years, however, there has grown up in Japan a wonderful, individual, and truly artistic feeling for decoration, so that no people on the face of the earth have produced so suggestive, so true, so satisfying an art. The secret of this success is the *simplicity* and suggestiveness of their decoration, the delicacy and breadth of their technique and their fidelity to nature while avoiding belittling details. It is difficult to understand how such powerful effects can be produced by means so simple. We should carefully study the bold use of color and drawing, which, directed by Asiatic taste, produces such marvellous results. The Japanese are thoroughly in love with movement and life, and make their decorations fairly vibrate with the intensity of this feeling. They exert themselves to observe all the phenomena of creation, and produce optical effects which give the illusion of action, both design and color lending to this effect. This needs an extended knowledge and interest in nature, and ingenuousness backed by positive and scientific information. In this way the artist sees much that the average person passes by in ignorance. Herein lies the province and the success of the artist. His power is shown by his ability to recall to the eyes and heart of the world, the truths of nature which seeing, they have not seen, but which their souls recognize with a thrill of delight as something familiar long since, but eluding their grasp. The advantage of *suggestive* rather than *positive* decoration lies in this, that each one, for himself, *discovers* the meaning, rather than has it forced upon him, and to the delight of familiar recognition adds the prouder joy of original creation. The mind is exhilarated and stimulated to further growth while with a positive representation it feels that *there* is the end—there is no *beyond*. "The divers arts are simple fragments of the universal poem of nature." And he is the great artist who can gently lead us away from the prose of artificial life into the rhyme and rhythm of nature without our knowing that we are led, for we all like the feeling of *leading* ourselves.

The Japanese seem to see beauty in every form of life but the human, which is always drawn grotesque or mimicing some emotion. The truth is we are all too much at home with human nature and its attendant discords and sorrows, and the Jap recognizes that the duty of art is to lead us away from ourselves into green pastures where refreshment awaits us, and so he puts before us only the beautiful or the amusing.

Many of the geometric or conventional forms used in decoration are simple expressions of nature, we can not always interpret them because we are blind, comparatively speaking. Take the whirling ornament (No. 1). This movement is found in all growths on the surface of the water, the zig-zags (No. 2) suggest the pebbles in the current or in this case the widening circles about ducks in a pond. The flowing lines so often found, suggest running water. And what movement in the flying birds! You can feel the wind in their feathers. Everything suggests a lightness of hand, a



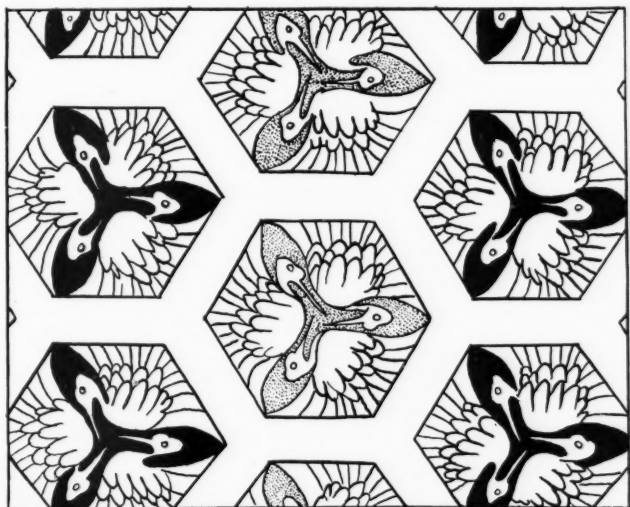
No. 3



facility of expression, a grace of manner, taste and refinement of color and drawing.



No. 1



No. 2

The older Japanese designs excel in a method of decoration peculiar to this people. This effect is produced by geometric medallions (No. 3), cartouches (Nos. 4) birds or



No. 4

dragons twisted into medallions (No. 5), thrown, as it would seem, at hazard on a surface covered with inlaid diaper patterns, gold tracery or plain grounds, yet somehow the medallions seem to balance and the whole effect is restful and

harmonious. The outlines of the cartouches are never suggestive of the design enclosed, outlines of bird, fan, butterfly or any object are used at will.



No. 4

The coloring of Japanese decorations is something not to be described, there are numberless nameless shades and tones. When strong colors are used, they never seem glaring. The Japanese are particularly strong in their use of black with color, so as to intensify the whole, even the black seeming luminous. In decorating a vase the Japanese follow closely the lines of nature—a flower that hangs from a vine in nature is pendant on the vase, the flower that grows up stiffly from the ground grows stiffly on the vase. There is never a confused mass of decorations, one or two flowers usually serving the purpose. Rarely is a background suggested, only a color that suggests the background. Harmony and simplicity everywhere.



No. 5

PLATE BY MISS VILAS (PAGE 190)

Application

to Modern

Design

This is a simple adaptation of a vase design in modern cloisonné. The ground is a soft violet grey, the birds in white and black outlined with gold.

DRAGON VASE BY MRS. ROBINEAU

This is a decoration in the older style. These Dragons make also an effective punch bowl or tankard design. Draw the large forms carefully in India ink, cover the top with Blue Grey lustre and shade the sky with the same, leaving the moon white; beginning with the mountains, put on Light Green lustre, blending into dark green, into steel blue, padding lightly with a silk pad where the colors meet. Fire, then draw the design carefully; go over lustres again where necessary, put in stems of plum blossoms with Red Bronze, raising one edge with paste for gold; model the dragons in paste and using red Bohemian glass jewels press them into a large dot of paste for the eyes, (they may crackle slightly in firing, but that will do no harm). Paint

centers of flowers with Green lustre, shading when dry with Yellow Brown and Red Brown. Model the flowers with Aufsetzweis with $\frac{1}{8}$ Flux; make three shades of pink by mixing Carmine 2 with the enamel; these shades with white will make sufficient variety in modelling the flowers. Use Jonquil Yellow with Aufsetzweis for the stamens. For the last fire, retouch where ever needed; cover Dragons with Gold, using several shades; mix about $\frac{1}{8}$ Silver with Gold for the under part of Dragons.

BIRD VASE BY MRS. ROBINEAU

This design is suggested by the Japanese, but differs in treatment though not in feeling. The birds should be painted more broadly than the pen and ink drawing would indicate. The design would look well worked out in a monochrome of dull blues, like the Copenhagen or Delft. The clouds should be a light bluish grey with occasional streaks taken out lighter to give the feeling of driving wind.

CLOISONNÉ AND KOZAN VASES

By the kindness of Vantine & Co., Broadway, we are

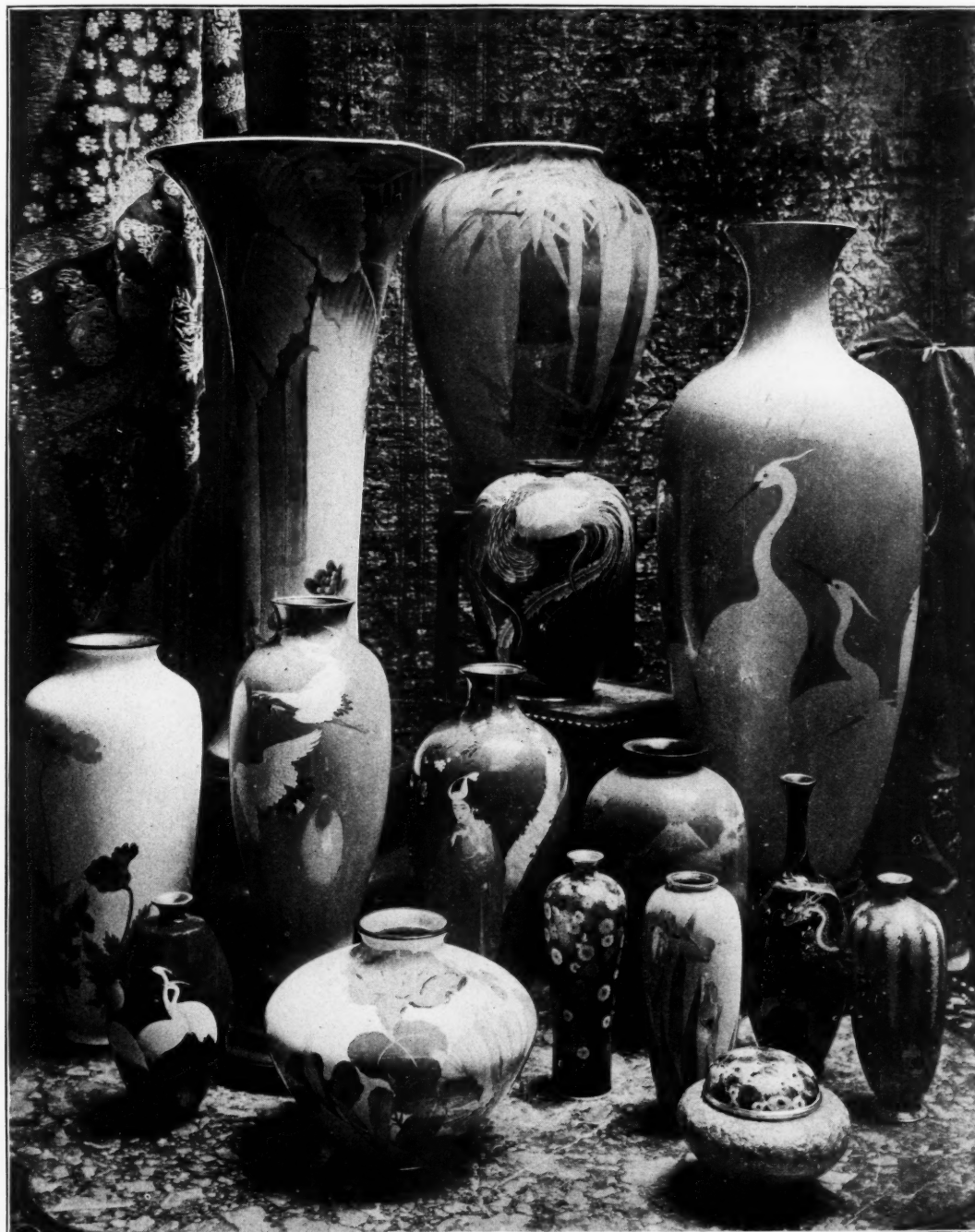


allowed to present to our readers a group of some of the most beautiful Cloisonné and Kozan vases. The suggestions for decoration ought to be of the utmost value to decorators. To enhance their value we further describe the pieces.

- No. 1. Dark cream ground; poppies in red and pink, pale green leaves. Cloisonné (fine copper wire outlines).
 No. 2. Decoration in dull blue on white, by the celebrated Makudzu Kozan—called Kozan ware—an underglaze faience.
 No. 3. Decoration in blue and white underglaze, by Makudzu Kozan.
 No. 4. Wireless Cloisonné; deep turquoise ground; white buds.
 No. 5. Cloisonné; black ground; bird with variegated plumage. The copper wire outline effect may be imitated by gold outlining.
 No. 6. Cloisonné; grey ground; white and black stork.
 No. 7. Cloisonné; dark blue ground; tree with cherry blossoms in natural colors. The "Geisha" has a dull lavender blue kimono with a patterned facing.
 No. 8. Wireless Cloisonné; greyish brown; the mountain Fujiyama and cloud in a lighter shade.



- No. 9. Wireless Cloisonné; dull dark brown; birds in white.
 No. 10. Makudzu Kozan; white ground; morning glories in pale lavenders; dull green leaves with white veins.
 No. 11. Cloisonné; a mass of vari-colored asters on a black ground.
 No. 12. Cloisonné; greenish grey ground; fleur de lis in pale violet; leaves pale green.
 No. 13. Black ground; dragons; dull blue and green backs, pale brown bellies, red streamers and horns.
 No. 14. Cloisonné; dark blue ground; wisteria in alternate clusters of lavender and white; dull green leaves.
 No. 15. Silver Cloisonné; this is enameled on silver which gives a peculiar brilliancy and transparency to the enamels. The top is formed by a mass of small chrysanthemums in raised enamels.



JAPANESE VASES

By courtesy of A. A. VANTINE & Co., Broadway, New York.

CUT LEATHER

Ann Shaw



HAD heard much concerning the leather articles manufactured at Vienna but was not quite prepared for the wonderful effects to be obtained by brush and tool on such materials. The numerous shops one passes in the streets of Vienna.

(to me one of the most beautiful of European cities,) contain fine examples of the work, but it remains for one shop on the Kolmahrt to surpass in exquisite design and execution all others in this lately renewed art.

As the trend of the time seems to be to the conventional in design and the combination of Persian coloring, enriched by gold and occasional jewels, I find this style predominant in leather work also.

The Arabs were the most noted cutters and fashioners of leather of the early times, using it to enrich the trappings that adorned the magnificent steeds whose royal service caused them to carry themselves and their mountings with such imperial grace. The art was almost obsolete for seven decades, and it remained for the practical and enterprising German to study out and renew this useful but lost art, that is of such practical as well as artistic value, as leather can be used in so many necessary articles. These would remain plain and unattractive without the added charms of decoration. The German who first noted the clever work on old saddles and leather articles used by the Arabs, obtained permission to examine carefully some rare specimens of work exhibited in a museum, and from there deducted the facts that the leather was prepared carefully, then designed and cut with tools of which he knew naught. He however fashioned from nails tools with which he experimented. After years of experience and hard work he died leaving a mode of handling such work that it (though crude) caused his efforts to be continued. Now one can obtain for a few florins a set of tools with which great results may be produced even by an amateur. The cut leather is considered the finest, as it can only be done successfully by hand and no machine work can in any way approach it. The enameling and stamped gold is essentially factory work, as the machines required can not be used by amateurs. A wonderfully effective blotter and writing pad which was exhibited at last year's Salon in Paris and received a mention for artistic design and execution was wrought by a V. It was a beautiful trifle and can easily be reproduced by a beginner, light leather of a greenish tone shading at the edges to a deep cream, being used. The leather had been chosen with care, for its fine grain, not too thin, and was taken from the centre of the skin which is the best, though most expensive of course. A design of orchids growing from one corner was lightly traced, then the edges cut rather deep in the outline and turned by the modeling tool. The leaves were then veined in the same way, while the petals of the flowers were of very thin white kid inlaid as it were on the leather. The kid was tinted a bit toward the center of the flower with purple and at the immediate centre with yellow while in this latter was set by means of a gilt vine an uncut amethyst. The entire outline was then darkened slightly by means of the modeling tool being heated over an alcohol lamp and the tool used after the manner of a burnt wood tool. The background under the orchids was then stained a dark brownish color fading toward the top to the tone of the leather. The book was lined with white moray and the edges artistically finished by lacing the two materials together

with a fine leather thong. They can of course be turned and mounted as the regular workmen do, but it gives a much more mechanical and commercial look to it all. Book design, in all materials has been growing steadily for the last few years and now one finds almost as much thought bestowed on the cover and its corresponding in color and design with the illustrations, as is given to the literary effort itself. This however is a different line on which I will not dwell here, but will speak of some useful and beautiful articles in cut leather. Card cases, picture frames, shopping bags, memorandum books, and countless other small trifles used every day may be fashioned and decorated with little trouble.

Some handsome chairs ordered by royalty were of dark oak with seat and back of a dark brown natural colored leather, and the coat of arms exquisitely executed on the back, while the leather seat was in a conventional design very much raised. This effect is gained by padding the design from underneath with a cement for the purpose, which hardens and then keeps the leather in place, and centuries of hard usage can not change it when once dried and properly mounted.

There is an interest displayed in this work and it bids fair to prove a very lucrative field for artistic and original workers and one that as yet is not over crowded, especially in our country.

VIENNA, September 25, 1899.

SUPPLEMENT

OUR supplement is an imported German study showing how the Pheasant can be used decoratively. This can be reproduced in color or lustre, and outlined in gold or color. It is particularly suitable for a vase or tankard.

THE PARIS EXHIBIT

To the Members of the National League of Mineral Painters:

The following circular is addressed to the four hundred and thirty artists constituting the rank and file of the National League.

The result of careful examination of contracts for space in the League's exhibit at Paris, and comparison of same, the maximum limit of time having been secured, and details of transportation settled we are now able to place before you these final instructions.

The apportionment of space is necessarily your first consideration and your decisions will have a bearing of no small proportion upon the efforts of the Board of Managers towards justice to all exhibitors and economy in the use of the space allotted to the National League.

A thorough calculation of the available space, and a well studied plan of arrangement of glass cases proves that we could give to many more exhibitors each one square foot of space.

To make our exhibit the artistic and financial success for which we are striving we ask you to give us your highest support.

If you will keep close to your heart and uppermost in your mind, for the next few weeks, the proper carrying forward of this enterprise in which you are, we believe, deeply interested, success will be ours.

The National League contract for space is No. 25, Department of Varied Industries, Group XII, Class 72, running feet of Colonnade 111; length of room in feet, 12.2½; depth of room in feet, 10.7; wall space, 299 square feet.

RULES AND SUGGESTIONS FOR EXHIBITORS AND JUDGES.

As the contracts for individual exhibitors for the Paris Exposition call for such unequal divisions of space the Advisory Board believes that it will be more just to those having smaller exhibits to make additional charges for extra space. Exhibitors should be guided by the following suggestions from the Board before submitting pieces to their local judges:

A registration fee of five dollars entitles each exhibitor to one square foot of space, and no further assessment will be made for that amount of space. For every additional foot an extra charge of three dollars will be made. Fees payable upon the decision of the judges.

Believing it to be for the best interest of the League, we urgently recommend that the executive of each club interest themselves personally in obtaining the best representative work of their club to place before the jury of selection. The Commissioners suggest that a small but choice exhibit would reflect more credit to the League than a larger one, in which the lines were not so closely drawn.

The judges are instructed to show a preference to all pieces decorated on Amer

ican ware. Do not present large pretentious pieces, unless they possess the highest artistic average of the League standard. Figure work should be original and of a purely decorative character. No copies of French pictures except those of rare merit, will be passed under any consideration. Simplicity, or such treatment of the decoration which is in harmony with the form or shape of the ware, will receive the preference in every case. Frames surrounding panels or plaques must be plain in character, not more than two inches in width, and of a dark dull wood finish. The ardent desire of the executive officers of the National League is to place this exhibition on the highest standard, and show our superiority over European commercial productions.

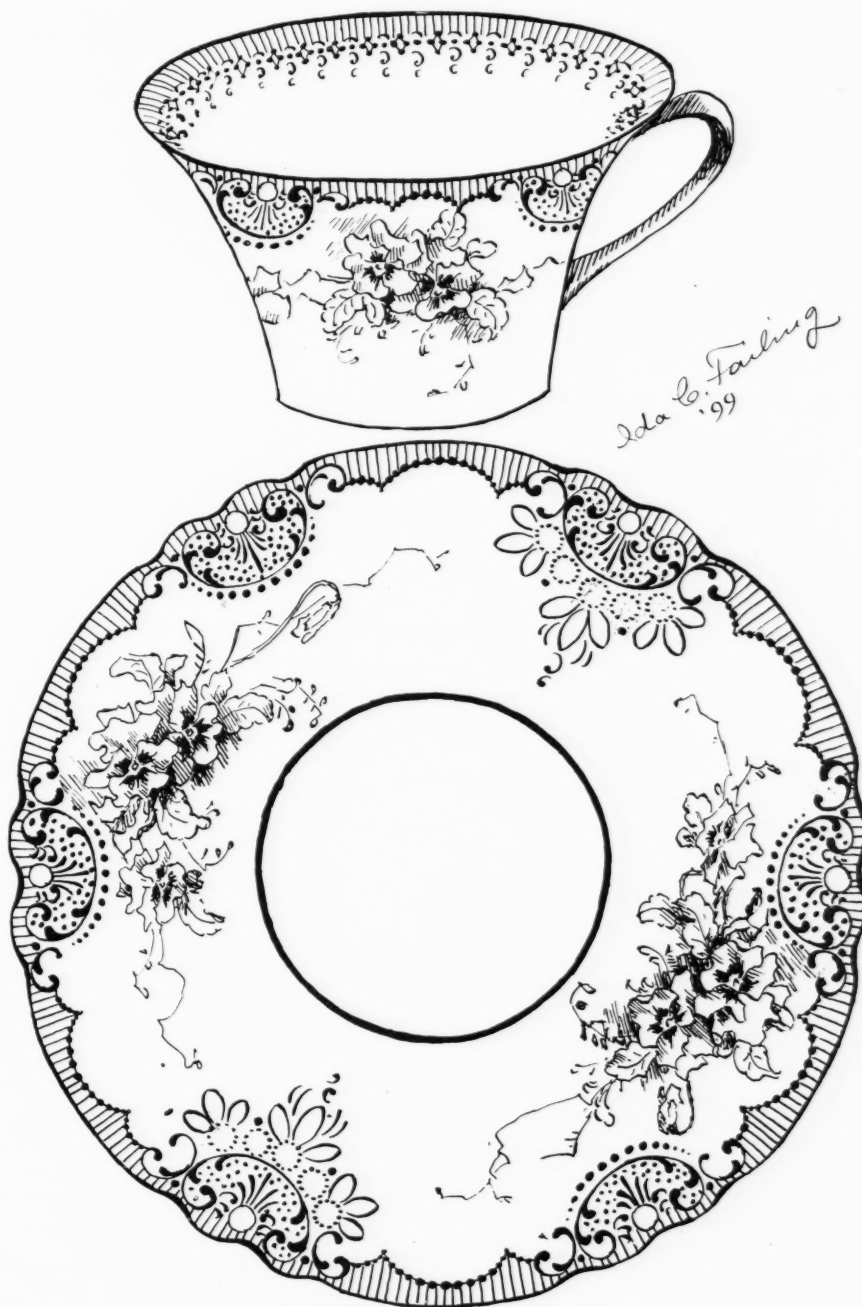
A correct list of china selected by the local judges must be sent to Mrs. Worth Osgood, 402 Madison street, Brooklyn, N. Y., by January 5. It is important that each secretary keep a duplicate list of her club's exhibit. No piece of china will be exhibited unless marked on the underside with the name and address of the owner, and the name of the club of which the owner is a member. The price should also be plainly indicated. Each case of china must contain a list of contents.

A notice of shipment and railroad receipt for same must be sent to Mrs. Worth

Osgood, 402 Madison street, Brooklyn, N. Y. All shipping charges must be prepaid to New York. Notices will be sent to all exhibitors of the arrival of their exhibit in New York. The League's custody of the exhibits commences with their arrival in New York, and ceases with their return to this port at the close of the Exposition. The chairman of exhibition, Mrs. M. L. Wagner, will report to the clubs upon the arrival and installation in Paris of the exhibit.

If photographs of the installed exhibit is desired, application may be made to Mrs. M. L. Wagner, N. L. M. P., Department of Varied Industries, Paris Exposition, Paris, France. Cards of uniform size, color and quality, bearing the name and address of each exhibitor will be provided by the League and placed with their respective exhibits. Cards or tags for marking all cases for shipment will be sent exhibitors from the U. S. Commission. George Sheldon, 12 Broadway, New York, and 303 Dearborn street, Chicago, Ill., under the U. S. Commission, will have charge of the transportation. Exhibitors will receive direct notice from him. The cases for shipment must reach New York by January 29. No shipment from New York will be made after February 1.

MRS. WORTH OSGOOD, PRES'T.
Chairman Advisory Board.



TEA CUP AND SAUCER—IDA C. FAILING

BODY of cup and saucer, yellow (delicate). Pansies, shades of yellow, yellow brown and greenish tones. Lined spaces delicate yellowish green. Dotted spaces green of a shade or two darker. Raised gold around dotted spaces. Lines of flat gold over green border. Jewels (enamels) of

green and yellow set in raised gold. Handle green. Tint of delicate green inside of cup down to gold border. Lines of gold over this. Green enamel dots edging tint between figures. In place of the green, yellow brown (German) may be used for border, keeping same body and enamels.



BIRDS AFTER LEONCE

Mary Chase Perry

THE two birds which are flying are brown with red breasts. The heads are quite a dark brown with almost black markings close to the beaks and about the eyes. There are lighter brown and grey touches on the back and out-stretched wings. The breasts are a bright, strong red in front becoming lighter toward the back.

The birds which are resting (page 189) have reddish brown heads and wings with touches of orange, and the strong lines or stripes are a pale grey and white. The breasts are a soft blue grey with the centers a strong dark blue into which the light feathers soften, making little wavy lines.

In painting the birds, treat them all very softly as a whole, not seeking to place every feather. Rather put in the masses in solid color and then pick out enough to suggest the sleek smoothness of the back or wings and the downy character of the breast. At all events try not to over-paint them with too many strokes of the brush or too thickly, but on the other hand keep them constantly delicate and clear even in the dark tones.



CHICAGO CERAMIC ASSOCIATION

THE seventh annual exhibition of the Association opened November 10th, at the Art Institute, and closed November 20th. Mrs. Charles L. Glass, its fourth president, received with the officers and members of the club. There was a strong jury of *artists* and *designers* of the Institute, and all work exhibited passed a rigid examination. (This is what we recommend for all club exhibitions.)

While marking the seventh annual showing, this is really the first gathering of the work of the club displayed solely by itself as an art production. Formerly the exhibitions were practically sales held at the Auditorium.

Mrs. Crane's treatment of trumpet vine lemonade pitcher was especially admired by the judges, so also the coffee pot, Turkish effect, by Mrs. J. C. Long. Mrs. Davis' American beauties received honorable mention, so also the exhibit of Mrs. Armstrong Green.

Miss Jeanne Stewart's pitcher in purple Columbine was well treated.

We quote from the criticism by James William Pattison: "A tall glass pitcher, sixteen inches high, is a beautiful article. Mrs. Cross, the artist who did it, is a glass decorator.

This tall glass affair is nearly four times as high as its base perfectly plain, slightly smaller at the top and made graceful by vague curves. Originally it was simply transparent glass. The artist gave it a thin tone of color, which reduced the glass to translucency and destroyed the polish. Upon this is painted the design, a mermaid rampant. She is a very lively young thing and her action is well rendered. All about her are swirls of lines, suggesting waves and some floating sea weed. Worthy of all praise is the maintained translucency. The flesh is left in the original flat tone and no effort at realism mars the true sentiment of glass. The fish parts are in more solid colors to give value to the flesh, but never offensively insisted upon. One feels well that this sea maid is floating in liquid. To maintain the architectural dignity of the piece a band of very quiet design and slight color surrounds the top like a frieze. All this is just enough and not too much."

The poster has taught the artists of Europe many a good lesson, and Puvis de Chavannes has taught more. Our decorators are learning the lesson. We turn to another case of objects quite different in character, but equally well and correctly managed by Mrs. Wright. Her work is very rich and still dignified, very colorful and yet quiet and harmonious. Several tall vases, with slender stem and of round foot, are made elaborate and precious while still maintaining their original character. One of them has a broad frieze around the top with dark blue and deep red designs on the white surface. Below this decorated white band the entire object is gilded to the foot. The gold appears to have been semi-polished and then etched with acid. At the foot and slightly climbing the stem is a decoration recalling the dark blue and red of the top. As a composition, as a treatment, all this is correct and charmingly tasteful.

Another painter who has produced good color and used simple shapes in porcelain is Miss Helen M. Topping. She calls her schemes of decoration Chinese, Arabic, etc., and that seems to mean that she has adapted designs from the orientals. That this is appropriately done and tastefully applied is already worthy of much praise. All nations, in all ages, have borrowed from neighbors. If the borrowing finally became imbued with a personal or national sentiment, they had a right to be set apart as original. This was true of the good old Delft. It commenced Chinese and ended as good Dutch. If I were this artist I would call my ware simply "Topping." And the same is true of Miss Iglehart's "Egyptian." All this artist's work is pleasing. Of Mrs. Frazee and Miss Philipps the same may be said; each seems to have comprehended the



SILVER PHEASANT AND AZALEAS

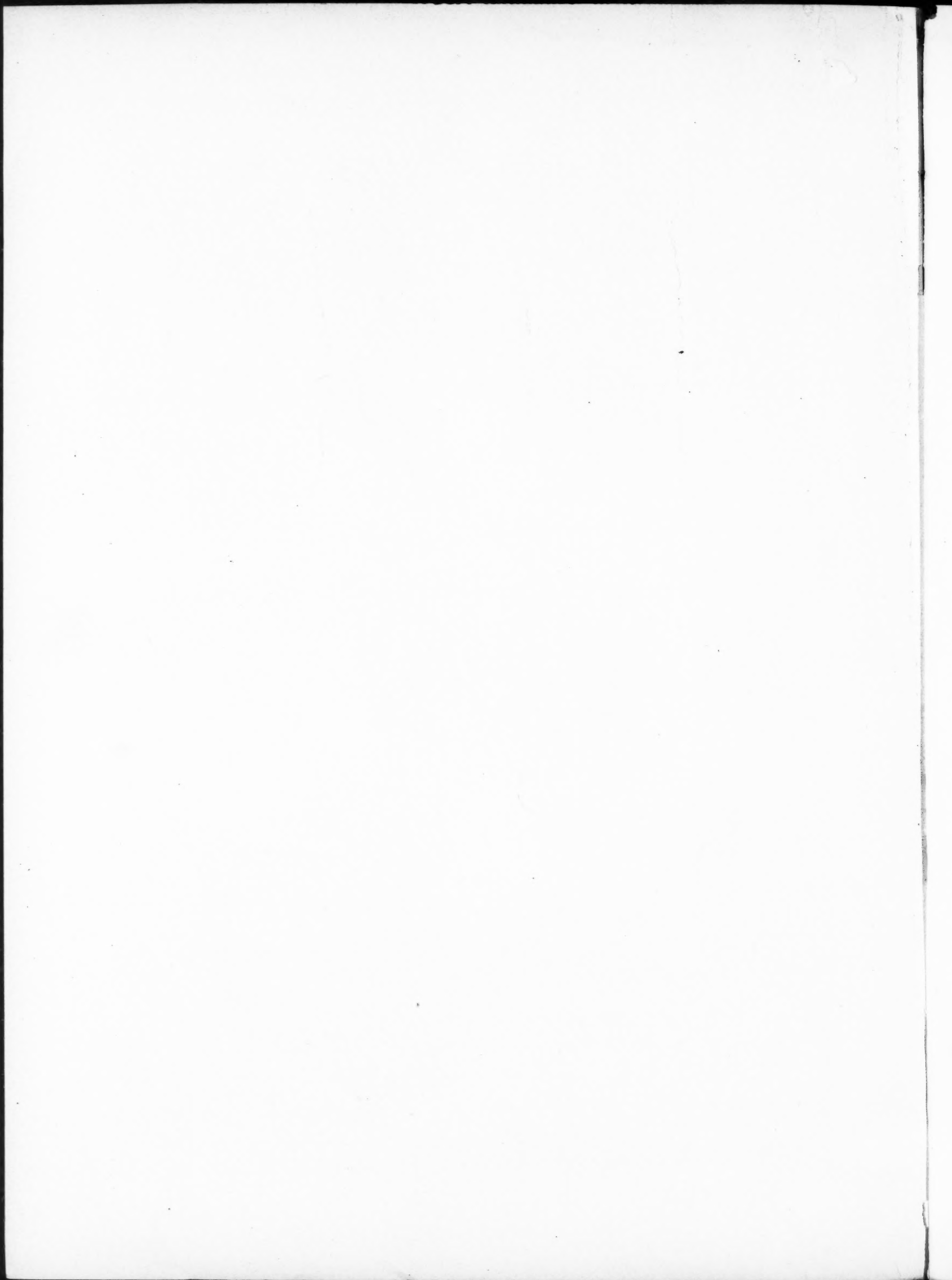
PRINTED IN GERMANY.

AFTER WATER-COLOUR BY PROF. STURM.

SUPPLEMENT TO KERAMIC STUDIO

KERAMIC STUDIO PUB. CO.

JANUARY 1900



true architectural problem and to have managed well the patterns employed and to have secured good color.

The use of the word "architectural" in connection with Keramics is to my mind correct, and all the laws applicable to the one must govern the other. But some one may say that Mr. Aulich's work is charming, though he does not treat his pieces architecturally. This comes pretty near to driving me into the corner because the statement is true. However, I observe that this gentleman knows his art, and has good taste and produces fine color, which virtues are a better cloak than charity. If he were to apply a little architecture also, I think it would be very fine, as is so manifest in that same Dutch work borrowed from the Chinese, and indeed in the Oriental work in its purity. Mr. Aulich paints fruit pictures, not on canvas but on porcelain, and he takes excellent advantage of the stuff he works with.

I find that marks of honorable mention have been placed against the names of Mrs. Randall, Miss Yeoman, Miss Green, Mrs. McCreery and Mrs. Clark. Altogether this is the finest exhibition that the club has ever given.

BROOKLYN EXHIBITION

THE Brooklyn Society of Mineral Painters held its annual exhibition at the Pouch mansion of that city, December 5th and 6th. There were thirty exhibitors, a beautiful place for exhibition, a fine light and work that improves with each year. The members are all inclined to the floral decorations, and there was nothing that impressed one as delightfully original nor of an individual stamp, but there were many beautiful pieces, and fine manipulation of color. All the exhibitions this year show less of the amateurish features and more of the professional.

There was a tendency towards more simplicity in the treatment of flowers, and we noticed that more have taken advantage of the decorative effect, of allowing the lines to come from the bottom where a tall form was used, and on which were applied blossoms having long stems and leaves.

Mrs. Osgood's narcissus vase is a striking illustration of this decorative principle. Her handling of greens was particularly good on this piece and also on her green salad plates, with a wide band of delicate green on the rim and the floral design coming within the green band.

Miss Montfort had a few pieces exhibited,—small plates, very simple in treatment, but a good, clean cut, finished style about them.

Mrs. Prince had a charming set of after dinner coffee cups, in turquoise blue, decorated in conventional design of gold and white enamel, with the base of cup (which had been divided by the potter) in black with a delicate design of gold and red enamel. She utilized the form very correctly, and the decoration showed thought and study.

Mrs. Tuttle exhibited a pitcher in ruby, with gold dragons, very decorative in effect, but it would have been better if some bronze had been introduced into the gold. Her roses were well painted.

Miss I. C. Johnson showed originality in her mushroom set, one could see she has studied nature. Frank Muni has the true decorative spirit and his enamel and paste work was the best there. We would like to mention others, but with so many exhibitions it is impossible to do so. The exhibition was a success financially and we congratulate the club upon its management and hope to see next year more of the designs carried out conventionally.

DESIGN OF GRAPES FOR TANKARD

Jeanne M. Stewart

AFTER making a careful sketch, paint in the bunch of Tokays to the right in Banding Blue, Aulich's Pompadour or Blood Red, Lemon Yellow, Yellow Brown and Chestnut Brown. Keep colors clear and transparent, using a thin wash of Banding Blue to represent the "bloom" or lightest tone in study.

Banding Blue, Brunswick Black and Ruby Purple may be used in the blue grapes, Yellow Green in a very thin wash, Lemon Yellow and Shading Green in white grapes with a touch of Pompadour in those most prominent.

Use Yellow, Olive, Blue, Shading and Brown Greens in leaves, with Egg Yellow, Yellow Red, Pompadour and Chestnut Brown in prominent leaf.

Stems in Yellow Green, Chestnut Brown and Pompadour. Shadows in same but lighter colors. Lay in the background in second fire in tone shading from Ivory Yellow to the dark greens or browns at base. Accent shadows, and work out detail with same colors as in first fire.

In third fire strengthen background and shadows under prominent leaves and on shadow side of bunches of grapes, using a tone of Banding Blue, Brunswick Black, Ruby Purple and Aulich's Pompadour over blue grapes, Chestnut Brown and Pompadour over red and grey for flowers over white ones.

GRAPES IN WATER COLOR

Rhoda Holmes Nicholls

WHAT a beautiful opportunity for color effect is suggested by the arrangement of grapes. The bloom of the rich purple bunch comes in contact with the soft green of the leaf and then passes on to a rich red fruit with darker green leaves. In the right hand corner is a bunch of delicate pale green grapes, inclined to a little yellow in the more mellow tones.

The fruit can be combined and rearranged in many different ways, for water color work. The background or general tone of the jar should be of different shades of buff, broken here and there with a suggestive tone of the grape. The deep tone at the base of the Tankard should be a low toned purple carrying the color of the grapes down without exactly repeating the color. The colors to use in the purple grapes are French Blue, Alizarin Crimson, breaking the color here and there with a little Hooker's Green. To give the bloom Cobalt Blue will generally answer. If the painting is already too dark for that, Chinese White dragged rapidly over will help the effect. The student must remember to have some grapes without a brilliant high light. They could not have high light and color at the same time. For the red grapes the same colors can be used, increasing the Alizarin Crimson. For the green grapes use Hooker's Green No. 2, a little Yellow Ochre, Cobalt Blue, a little Rose Madder. For the leaves use Hooker's Green No. 2 and No. 1, Rose Madder, plenty of water and a little Cobalt Blue. The stems of the grapes are a yellow green. They require to be sharply cut out to give them value and yet not too regular. For the ground work use Yellow Ochre, raw Sienna, Rose Madder and occasionally a little Blue. The base of the Tankard should be redder than the upper band and the top of the handle be redder than the lower part. The taste of the student will have to come into play not to make the change too great between the purple and the red. The smooth Whatman's paper, 70 pounds weight will be the best adapted to the subject.





DESIGN OF GRAPES FOR TANKARD—JEANNE M. STEWART

For Treatment see page 185

LEAGUE NOTES

The Advisory Board of the League which held its last meeting November 25th, was well attended. Mrs. Worth Osgood presided. There were present Mr. Volkmar, who, by invitation, submitted an excellent plan for placing the League's exhibit in the space allotted to them. Miss Fairbanks of Boston, Miss Ida Johnson of Brooklyn, the recording secretary, Miss Horlocker of New York, the corresponding secretary, Mrs. Frank Baisley of Brooklyn, the treasurer, Mrs. Vance Phillips of New York, the chairman of education, Mrs. Mary Alley Neal, Miss Montfort and Mrs. Leonard of New York.

Several individual members were admitted, in cases where the parties are in cities having no clubs. The League does not encourage this as each individual member requires all the attention and correspondence that is necessary for an entire club.

The Board decided to print full instructions concerning the requirements for packing and sending to Paris and about the few restrictions asked by the jury.

The prospects are good for a creditable exhibition there, and the Board is most anxious to have as many of the members send work as is possible. There is no organization of this kind in Europe, and it seems a wonderful chance for American workers to show what improvement has been made here, and also the interest taken in ceramics.

Mr. Volkmar, Mr. Marshal Fry and Mrs. Leonard, who were appointed by the New York Society of Ceramic Arts to select work from that Society before it passes the final jury, were also asked by the Brooklyn Society to act in that same capacity for them.

These members offered to visit the studios in both cities, thinking they may find choice bits from members who have the erroneous idea that only pretentious pieces must be sent—and in consequence have held back. The time set for the selection will be the week between Christmas and New Year. After the work is collected there will be a final jury.

Schedule for the circulating letters for January:

- New York receives reply from Columbus.
- Detroit replies to Boston.
- Bridgeport receives reply from Indianapolis.
- Brooklyn receives a reply from Denver.
- Wisconsin receives reply from Jersey City.
- Providence replies to Chicago.
- Columbus replies to New York.
- Jersey City receives Indianapolis October letter to Providence.
- Duquesne replies to the League.
- Indianapolis replies to Bridgeport.
- Chicago receives reply from Providence.
- Denver replies to Brooklyn.
- Boston receives reply from Detroit.
- San Francisco receives reply from Washington.
- Washington replies to San Francisco.

A suggestion comes from the Denver Club that the League have cases or cabinets in each city where there is a club, to be placed in a prominent store where work of the members can be on sale. A more practical idea is for each club to manage its own case and sales.

IN THE STUDIOS

The editors had an exceedingly pleasant call at the studio of Mary Tromm, Fifth avenue and Broadway, the other day. Her studio is full to overflowing with most interesting and artistic burnt wood and leather decorations and furniture. We are pleased to announce that she will be our next contributor on Pyrography, giving us original designs and treatment.

Mr. and Mrs. Sherratt of Washington gave a most inter-

esting exhibition of their work to the lovers of ceramics in that city. Numerous pieces were shown and all of them were of more than ordinary merit, being of floral and decorative design. Mr. and Mrs. Sherratt have recently opened a new studio and china art store at 608 Thirteenth street, Washington, and it is marvelous how they accomplish so much artistic work outside their business routine.

Mrs. Mary Alley Neal sent out cards to a private view of water colors and porcelains at her studio. Her sketches from the coast of Maine and her decorations in lustre show artistic handling.

Mrs. H. H. Beals of Mount Vernon, New York, held an exhibition and studio reception December 7th, 8th and 9th.

Madame Le Prince of New York, and daughter gave an exhibition of sketches and porcelains at their studio, Dec. 9th.

Miss Candler of Detroit, who has been taking a special art course in the Art Institute of Chicago, for the past three months will reopen her studio in Detroit, January 15th.

Mrs. Harry Edgerly and Miss McKay of Boston gave a charming reception and exhibition of their work, December 12th. These clever workers always have something original and quite different from the work usually displayed in the general run of studios. Their work is conventional and decorative.

CLUB NEWS

At the last meeting of the Bridgeport League of Ceramic Arts, a pleasing program was presented. There was a large exhibit of china and water colors which was criticised by Madame Le Prince of New York. Mrs. P. L. Holzer read a paper on "The Pottery of the North and South American Indians," which was illustrated with a number of specimens. This club held its annual exhibition at the Atlantic Hotel, December 4th to 7th inclusive. A number of pieces from this exhibition were selected to be submitted to the jury, for the Paris Exposition. This is a very energetic club and quite up to date in its management.

The Denver Club has adopted a new monogram for its club stationery, designed by its president, Miss Failing. This club holds a Christmas sale three weeks in December in one of the prominent stores of that city.

The Atlan Club of Chicago held its annual reception and exhibition at the Art Institute, November 21st. Owing to lateness in receiving illustrations we will give a full description of this artistic exhibition in our next number. These workers deserve much credit for their *courage* in carrying out the correct principles of decorative art. Each year their work is stronger and more individual. Space has been given them at the Paris Exposition, and we will give full description of their case.

The Jersey City Club held its last meeting at the residence of Miss Darling, one of its members. The League course of study is closely followed by this club and criticisms and prizes each month are given by an outsider. Miss Hannah Coggins acted as judge for the china in this instance. The competitive number of pieces not being large enough, the usual pin was not awarded. Mrs. Rowel read and spoke of Miss Hart, who recently died.

The New York Society of Ceramic Arts held its December meeting as usual at the Waldorf-Astoria. Mrs. Hutchinson, one of the members, gave illustrations of her enamel work upon metal and porcelain. Other members brought interesting specimens of old Persian and Japanese enamels, together with modern specimens in other wares.

The Detroit Ceramic Art Club held their annual exhibi-

tion and sale from Dec. 2d to the 15th. The display was well placed and seemed to be popularly appreciated and patronized. Beside this public exhibit of the club, there have been a number of studio exhibitions, especially those of Mrs. Wagner, Mrs. Nasmyth, Miss Donaldson and the ladies who form the "Art Colony" in the Holbrook building, Mrs. Harrison, Miss Leonard, Miss Adams and Mrs. Wells.

The Kansas City Ceramic Club held its second exhibition at the Midland Hotel, Dec. 7th, 8th and 9th, inclusive.

Mr. Bischoff will receive pupils throughout December, but his studio will be closed during the month of January, when he will work out some ideas he has in mind. His late decorations show some very beautiful simple effects, several vases having only a flower or two to suggest the color scheme, while all the rest was soft back ground effect. A plaque with black berries hadn't a single strong color in it, so that it seemed like a shimmering grey, yet it was really painted in many colors in low tones yet with perfect values. Then there was a charming reproduction of a water color rose study, with pink and yellow roses in the fore-ground and darker ones fading into the back-ground. It is possible that several other reproductions may follow this one.

A reception was tendered to Mrs. M. L. Wagner on the evening of Nov. 27th, at the Detroit Museum of Art, by the members of the Detroit Ceramic Club and Director Griffith in behalf of the Museum. It was a delightful affair and well attended by some three hundred of Mrs. Wagner's friends and well wishers. She will remain in Detroit another month before leaving for New York, where she will spend a few days, sailing for Paris on Jan. 27th.

IN THE

SHOPS

The vase with bird decoration in this month's Historic Ornament, is from the shop of Burley & Co., Chicago. It is a very fine shape and comes in three sizes, white china, the largest being ten inches high.

The New York Society of Ceramic Arts has decided to place on sale the work of its members, during the year, with Mr. H. T. Wilhelm, formerly Wilhelm & Graef, who for twenty-five years had a beautiful store on Twenty-sixth street and Fifth avenue. Mr. Wilhelm is now established at 1122 Broadway on the corner of Twenty-fifth street (the building also facing on Fifth avenue), as a commissionaire and buyer. He carries only a few samples of the very choicest things in porcelain and glass, but his old customers knowing him to be an authority on such matters go to him for his advice and judgment, allowing him to purchase for them. This has never been done to any great extent in this country, but in Paris this method has always been carried out by some connoisseurs and collectors, or men of fine taste and good judgment, who assist their friends or customers in selecting the proper things.

Beautiful china is a perfect passion with Mr. Wilhelm, and he is greatly interested in the work of the Society and will endeavor to bring it before the public, and especially before the New York families that have traded with him for so many years.

Birthday cups and saucers with the signs of the Zodiac are quite popular now for presents.

A very old game set which we saw was extremely decorative and not so awfully "gamey" as those birds that are painted with the full landscape, clouds and all. This was French ware and must have given the table a magnificent appearance with all the accessories of silver and glass. There was a most elaborate design of gold in fine tracings all over the rim (not a stamped pattern, it was all free hand) and the birds were decoratively painted right against the white china with only a few branches or twigs to give them a footing. It was the most attractive game set *of that kind*, that we have seen, and the quaintness of it was very impressive. It was a surprise to learn that it was French, as one would imagine it old Dresden. As this number is rather a "bird number" we take this occasion to mention the plates.

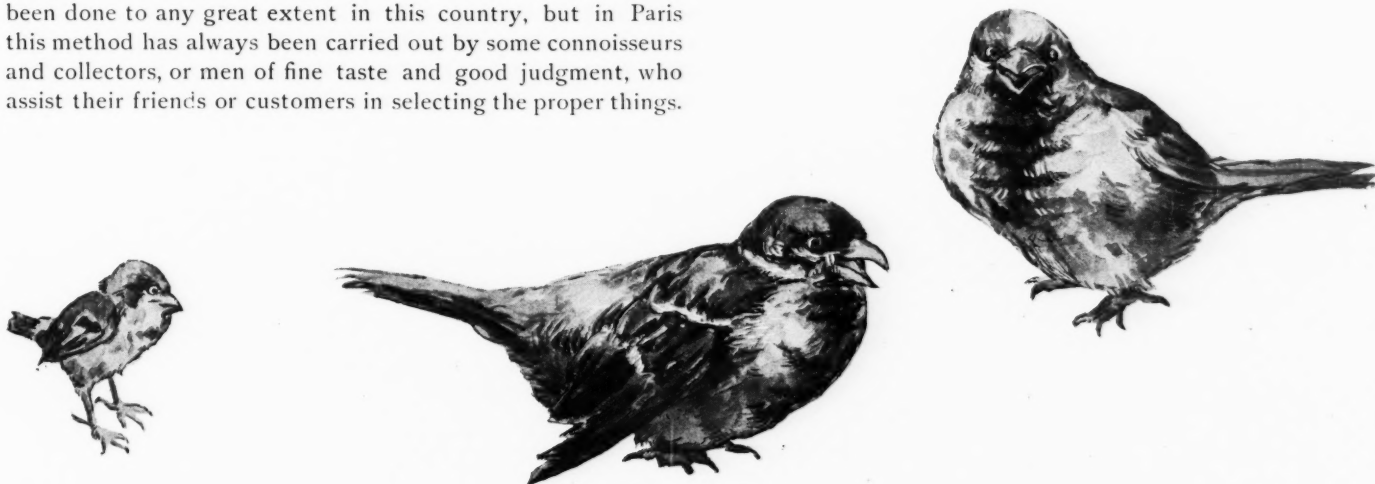
We have been studying the effects obtained by the Japanese in their bird decorations and it is wonderfully interesting to see how much can be done with these forms. We saw a vase on which was painted a cock with the feathers in a perfect swirl of color—making an exceeding decorative bit, but requiring precision and great freedom of touch—a Japanese touch!

Bawo & Dotter, Barclay street, New York, have some fine shapes in Vienna white china, which sells for one-third the price of French china, and they claim fires well, also some interesting Cobalt Blue underglaze band china.

La Societe Ceramique, J. Pouyat has some good plaques of different sizes for wall decoration. A stunning posteresque decoration made by Henrietta Barclay Wright on one of these plaques, will be one of our next color supplements.

We have been using a fine color from Miss Osgood's studio lately. It is called Persian Red, and when dusted on makes a rich oriental shade.

We wish our readers to thoroughly understand that when we mention any one of our advertisers we do not mean to have you think that the others have not just as good or perhaps the same things. It is only that we have had the opportunity of personal knowledge of certain things and we hope to become as well acquainted with all our advertisers and give each one the special good word he deserves.





JAPANESE PLATE DESIGN—SARA B. VILAS



PLACQUE—MRS. L. VANCE-PHILLIPS.

NEW YORK EXHIBITION

THE New York Society of Ceramic Arts held its ninth annual exhibition November 22d to 24th, inclusive, at the Waldorf Astoria.

The general verdict was that "the best work was *better* and the poor work was worse." This is judging from the very highest standard and not as we looked upon the art ten years ago.

We pronounce the exhibition better than the year previous, although several of the exhibits (to put it mildly) were disappointing, showing an extreme contrast between the good and the bad, but considering that there was no jury and that each member exhibited what he or she pleased, it is quite surprising that there was not more of the really bad, showing that the standard is perhaps higher with each exhibitor. There was an improvement in the finish of the work and in the firing, and many of the exhibitions showed better designs than formerly.

The entire exhibit suffered from the poor lighting of the room. A soft, beautiful light, that is very becoming in the ball room, is hardly the light that brings out the full beauty and the detail of delicate porcelaines. Colors and effects were entirely lost. The society appreciates this and hopes in another year to surmount that difficulty.

The most active members have studied seriously, and their work shows it, yet at the same time they are held back by others who still cling to the stupid ideas of "china painting" instead of "china decoration."

However, the policy of the club is to be lenient and to lend a helping hand to those who want to join, hoping that each member will *study* and *improve*, and some day be a credit to the club. Whether this is the best policy for the reputation of the society remains to be seen. There are many members who cling to high standards, and recommend having a jury.

There were dozens of decorators who came to the city to

attend the exhibition from Boston, Philadelphia and from the smaller towns of New England, and this alone is a pleasant feature.

Mr. Bischoff's work attracted much attention and there were various opinions of it; the light being poor it hardly showed to advantage, but he still evinces a vigorous handling of color. His nasturtium vase was tremendous in color, which was enhanced by a superb glaze, but we did not like the dark color on the neck of the vase, which gave it a top heavy appearance; the form may have had something to do with that.

Mrs. Neal displayed a coffee set in lustre with a Japanese treatment of iris, which was very broad and decorative, the lustre being dull instead of that glaring effect which sometimes gives a taudry appearance to porcelain when used over large surfaces. Her small lustre jar with the swirls of beautiful colors running around it gave the impression that it was a choice bit of Favre glass, and it was the choice piece in her collection.

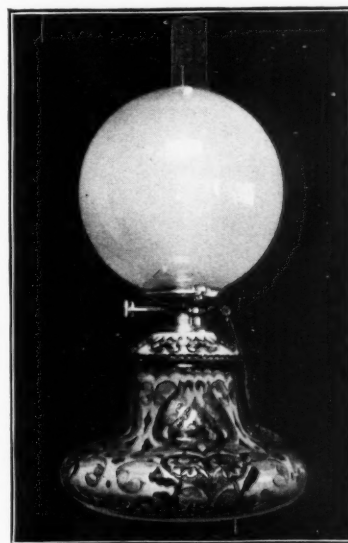
Many of the members exhibited lustre decorations which were original and clever, showing the greatest possibilities in these effects.

Miss Cora Wright had a vase in a delightful oriental red, with dragons in gold and silver, which was good and very decorative.

Miss Genevieve Leonard exhibited a grey vase with a single white morning glory, which simple treatment was artistic and showed her understanding of the solid grey background, and the greys of the white flowers.

We welcomed Mrs. MacLeans *new* treatment of a "grape tankard." Although a trifle overdone she used grapes in a decorative way, very small bunches in panels, with ruby and gold scrolls. The grapes were nicely painted and the whole effect was very rich and pleasing, suggesting the old Dresden.

Mrs. Fanny Rowell's entire exhibit was of lustres, principally on plates, showing a variety of effects. Her work has a striking individuality about it—one recognizes the style at once and also her pupils' work.



LAMP, PERSIAN MOTIF—CHARLES VOLKMAR.

Mr. Volkmar had a very choice exhibit of his pottery in single color effects,—also a lamp decorated in different colors under the glaze in Persian motif; we give an illustration of it in this number. We think his dull blue tones and peach blow

colors are really wonderful, and if they came from across the water, they would create a sensation: as it is they are gaining new and lasting friends all the time, which may after all be the better way of winning fame.

Mrs. Keeler had a small exhibit, but extremely dainty; one cup and saucer with a pale grey background, relieved only by a decoration of white enamel was artistic, but so quiet in effect that many passed it without noticing it.



WILD CARROTS—MARSHAL FRY, JR.

Mr. Fry's exhibit was poorly lighted, but it was just as artistic as ever. There was a variety in decoration, and just the same harmonious blending of color, which is the despair of all his imitators. We specially liked his handling of pine cones in the browns, and his roses. His work was superbly fired.

Mrs. Fry exhibited a beautiful plate with raised gold flowers and vine combined with his delighted miniature roses, as a visitor said, "it out-Fryed the Frys."

Miss M. M. Mason had a large and varied exhibit, showing she had profited by her summer sketches. We liked her treatment of the trumpet vine and a vase with the fleur-de-lis, which did not show to advantage until seen in a strong light, when the "quietness and goodness" of it was greatly appreciated.

Miss Elizabeth Mason had some striking things in enamels and her designs were well adapted, and well drawn. A cup and saucer tinted in a soft ivory with a band of dull gold, containing a Persian motif, was very good indeed—excellent. Her tea set in oriental style was particularly pleasing and admirably executed, as were her designs in enamels. If only more of our "painters" would become "decorators."

Miss Allen exhibited a mushroom set, which was one of the first things sold. She is particularly successful in her fine

pen work in gold, and with such skill we wish she would "go in for the conventional."

Mrs. Phillip's work shows great improvement and it was especially pleasing to see that the figure work treated pictorially was painted on *slabs* and framed as a picture should be. Her handling of draperies and textiles is good.

Miss Scammel exhibited an ambitious punch bowl (which was much admired) with lustres and dragons in raised gold very admirably executed. There was a band of currants inside, also admirably painted, but which was not in keeping with the Japanese treatment outside.

A very difficult thing to do, is to decorate a bowl so that the outside and inside hold together as one decoration. Study the Chinese and Japanese decorations!

Miss Horlocker showed a beautiful set of after dinner coffee cups. There was a band of green on the upper edge, which was cut into by a conventional design of hawthorn blossoms and stems in white and faint pink. This was a dear little bit of coloring, the green being so luminous and the blossoms so simple and clean. Her yellow roses on a jar were well placed and were particularly clear and transparent without being in the least hard against a fine background of browns and yellow.

A stein in warm, rich reds was immensely decorative, with berries simply treated, that seemed under all this color. It was more in the nature of a monochrome.

Miss Frances Marquard had a very choice exhibit, there was a bowl with conventional design in green lustres, and also a plaque with a Japanese treatment of butterflies on a gold background that was noticeably good. Mrs. Calhoun had some small plates exquisitely painted.

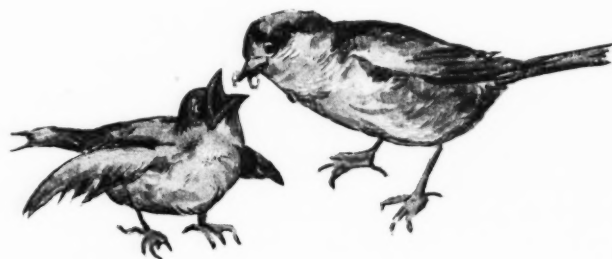
Miss Mary Taylor who was chairman of the Exhibition Committee, unselfishly allowed her arduous duties in that capacity to interfere with her own exhibit, and therefore had nothing that was truly representative of her best style. She is making a serious study of miniature work.

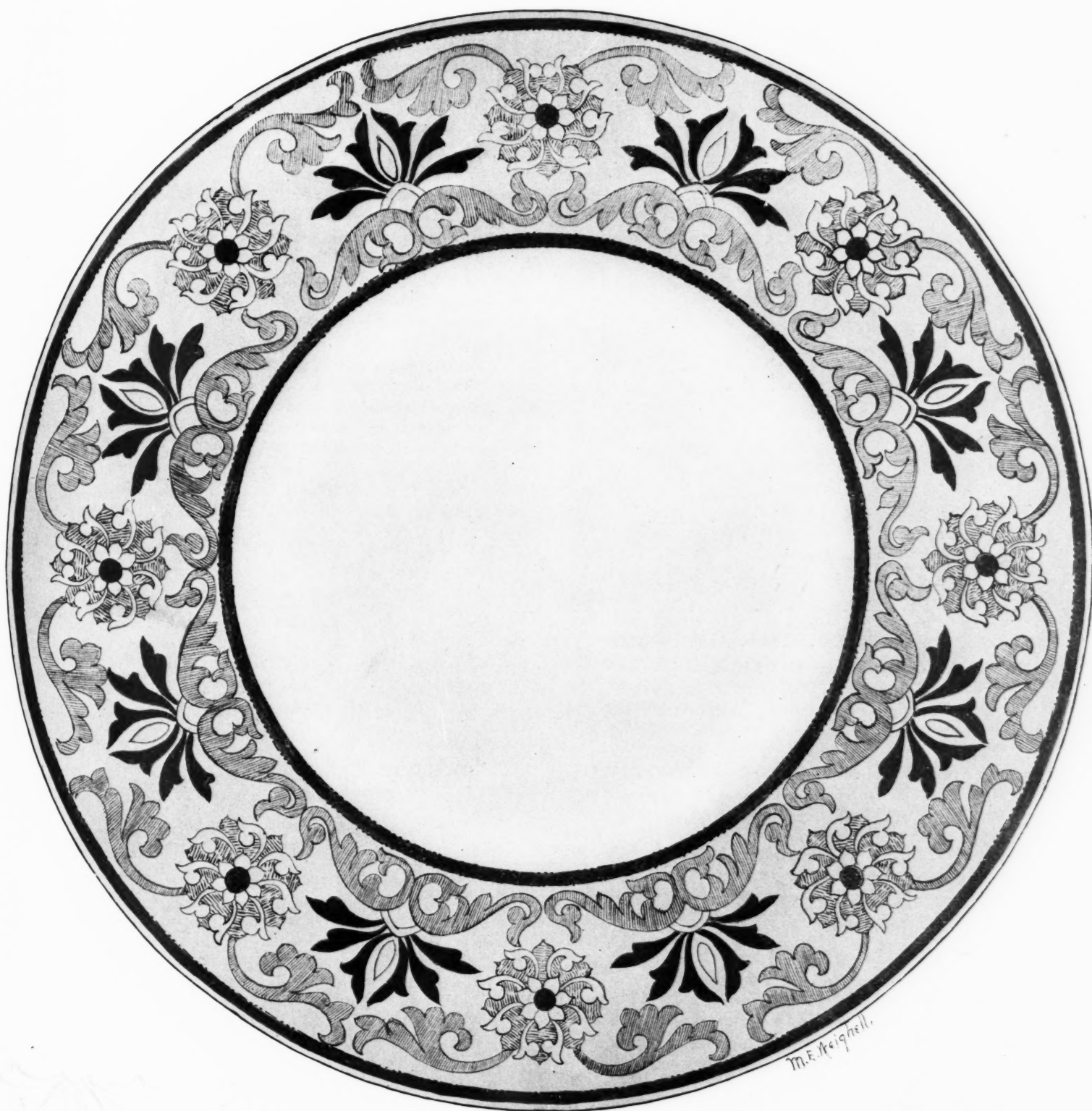
Miss Fanny Neal had two vases with bird decoration, most beautifully painted.

Mr. Sharadin's jug with the corn decoration was well painted, but the decorative effect was spoiled by the unaccountable splash of red on one side.

Why is it that decorators are so fond of a clouding of red, whether with violets, roses, iris, or anything that grows? It is nearly always a fatal thing to do, and this we see running through all the exhibitions.

Many of the exhibitors were disappointed in not receiving their work from the Omaha Exhibition, which had been there during the summer. The delivery of this work had been promised much earlier, and these members had counted upon their exhibits, to represent them here. There was much indignation felt, as of course it means a financial loss as well—the chance of sale being lost.





DESIGN FOR PLATE—M. E. WEIGHELL

THIS design is rather odd and pretty on biscuit or unglazed plate. The border design is of different metals with the background of golden yellow lustre. The bands are of cobalt blue between beadings of paste. Another treatment for the border is to do the design in gold and enamel on a dull blue ground.



THE COLLECTOR

THE cut herewith presented is of a German Jug in the collection of Col. John H. Drake, Syracuse, N. Y.

It was a wedding present to the grandmother of a German woman who is upwards of 90 years of age, and if the story that was related in regard to it is true, and there is no reason to doubt it, it is more than 150 years since that wedding took place in a small town in Germany. The jug was probably made especially for the recipient, as the following legend (impressed) on one side would indicate:

"Mit dein Wieblen vereins,
Beim vollem Becher,
Dieses sind Stunden,
Um an gesurden."

Translated it reads about as follows:

"With thy little wife opposite,
And a beaker well filled,
These are hours to be enjoyed."

By reference to the cut you will observe that the spout is formed in the shape of a man's face with a beard and great horns protruding from the forehead. The handle is formed with a dragons head at the upper end and finished below with the head of a serpent. On one side in relief is shown a German man and his frau reading the news from the "Gartenlaube," and judging from the expression on their countenance the news is both interesting and pleasing. On the table in front of them is the "well filled beaker," the pipe and the old lady's knitting. The rest of the body of the jug is covered with lattice work, dotted with jewels in dark blue, the upper and lower parts are decorated with festoons, flowers and other designs, in relief, in dark blue, the prevailing color being the usual grey of the German stoneware. The modeling of the faces and the expression are very artistic as well as pleasing, and stamp the jug as the work of a master.

THE APPLICATION OF ORNAMENT

A. G. Marshall

THIRD PAPER.



IN designing a decoration or adapting an ornament some of the essentials to a happy result that are not always given enough consideration, are that the character of the decoration both in motive and handling should be in keeping with the material of the object, harmonious with the lines of its form, and in mass, and also magnitude of detail, proportioned to its size. A design appropriate for a vase of fine paste and elegant shape would be as much out of place on a stout majolica jug as a lace shawl would be on the shoulders of a milkmaid, while the robust motives suitable to the coarser form would degrade and spoil the delicacy of the finely modeled vase. To illustrate: any one with a sensitive eye would at once perceive that such motives as Figs. 1 and 2 would harmonize with a vase of classical purity of outline, while the delightfully shapeless Dutch boy (Fig. 3), taken from a painting by Nico Jungman, would be simply dreadful in a like situation, but would well befit a heavy cylindrical or pot-shaped piece of ware, and be just as good art in its proper place.

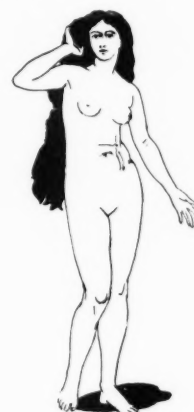


Fig. 1



Fig. 2

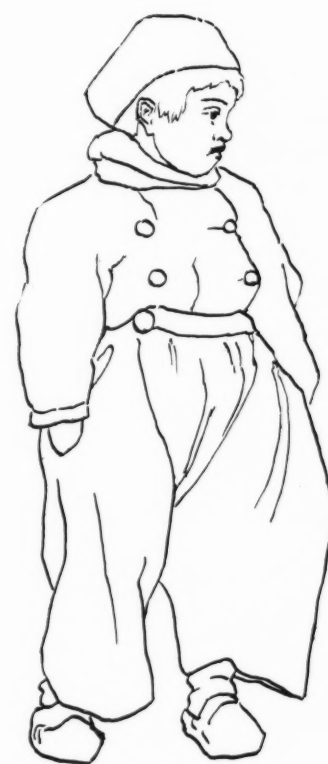


Fig. 3

In Fig. 4 we see the mistake made by using hard, angular motives to ornament objects having curved outlines. It is the old difficulty of the square block in the round hole, it is never comfortable. How much more harmonious for the purpose are designs in curves as suggested in Fig. 5.

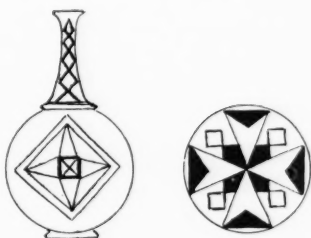


Fig. 4

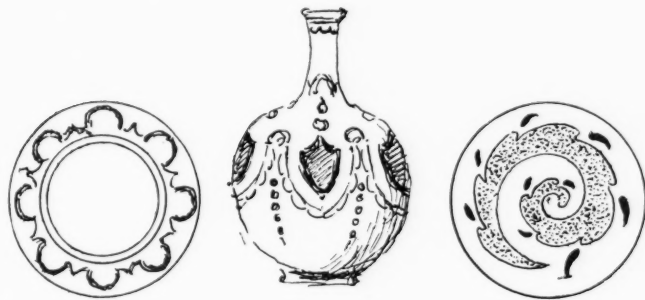


Fig. 5

It must always be remembered that the ornament must fit the outline from every point of view, like the details of a piece of sculpture. In this requirement the decoration of vases and jars is even more exacting than the composition of pictures which are to be viewed from one point only. In the case of a cylinder or truncated cone there is more latitude in the lines of the decoration as the outline is made up of both curved and straight lines, harmonizing with either in the ornament (Figs. 6 and 7).



Fig. 6



Fig. 7



Fig. 8

A design combining both kinds of line is very effective for such shapes, affording both harmony and contrast (Fig. 8). It should be looked to, however, that the two kinds of line are not equal in quantity. If the main lines in the ornament are straight, bring some curves into the subordinate lines, and vice versa.

Decorations in marked contrast to the lines of the object,

although easily effective in a loud voiced way, are difficult to manage and apt to become bizarre without attaining the naive quaintness of rude and primitive styles. Contrast is necessary to avoid monotony; it is indeed the life of ornament, yet it must be well governed or it becomes merely discord. Forms in the ornament contrasting with the shape of the object should differ much from its size as well, hence they are better in the detail than in the principal lines. For a piece of fine outline a design should be sought which will give repose by harmonizing main lines, contrast being secured in the subordinate features. And as the circle or some full, swelling curve forms the outline of most ceramic shapes it follows that, excepting when we have cylindrical or conical shapes, the decoration is best planned on curved lines. Fig. 9 shows some totally bad, discordant ornamentations. Fig. 10 gives the same shapes with decorations arranged on harmonizing

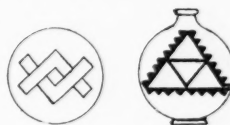


Fig. 9



Fig. 10



Fig. 11

lines, contrasting lines occurring in the details. In Fig. 11 the element of contrast is secured by the varied character and size of the curves.

As a matter of taste the finer the form the less need there is of decoration beyond that given by a beautiful color and exquisite glaze, as is seen in some of the most precious examples from the orient which need the enhancement of ornament as little as do pearls and gem-stones. The finer the form and material, the greater thought must be exercised that the decoration is in perfect harmony, so that it shall enhance instead of doing an injury to the beauty already there. And again the decoration of a fine material should never be such a complete covering as to conceal that precious quality or make it hard to discover. So, as a rule, with wares already precious in shape and substance, the less of the surface should be covered by decoration, especially with mat colors, gilding, jewels and raised work, that change or conceal the true surface. The value of broad spaces, of plain or graded tints and of rich, solid color, is too little appreciated.

Go again to the orient and see how a few touches applied in exactly the right spot make all the decoration required for some of the masterpieces of ceramic art. Or visit the Tiffany warerooms or any museum where the wonderful "favrite" glass may be seen and notice what slight suggestions serve where any ornament at all is placed upon those resplendent and dreamlight forms. But think not that the few strokes or the dreamy suggestion in these instances mean little work. It is easy to make pretty things; a little taste and industry will do this. But to make fine things that look so simple—not till one tries it again and again will he understand the years of study and practice that are behind the few little easy touches that have fallen so carelessly in exactly the right place. Into such art there have gone masterly technique and the imagination of poets.



ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 10th of the month preceding issue.

White Rose.—This is a color between an olive and brown green, and makes an excellent shading tone for white roses or other white flowers. Used in a dusted tint it makes a rich soft green.

J. W.—The design of the Jubilee cup and saucer, by Mrs. Leonard, was published in the *Art Amateur* two years ago.

S. M. K.—Your Aufsetzweis was not sufficiently fired, otherwise it would glaze. A design for a cheese dish will be given next issue.

H. R. D.—The reason of your gold precipitating of a dark color and difficult to mix with the oil, is because you used too strong a solution of ferros sulphate. The second precipitate will be darker than the first, because of the addition of more of the solution, but it will fire all right. Rub the powder with a muller on a ground glass slab just sufficiently to mix thoroughly. It should not need grinding, as it precipitates as soft and fine as flour. Stir the solution only once or twice. Stirring too much makes it gritty. It is surprising what a difference a little thing makes. Use a *horn* palette knife. If your gold blisters off, you have put it on too thick. Only a thin wash is necessary, as this is *pure* gold.

M. D. G.—Paste chips off when over color, when put on too flat and artificially dried, when too much oil is used, also when oily turpentine is used. Perhaps you will be more successful with the lavender oil instead of turpentine.

C. H. R.—All questions must be signed by the *name* and *address* in full, otherwise we are liable to take up space which belongs to subscribers in answering questions for non-subscribers. This would not be fair to subscribers, as they have a right to the space and might be crowded out. The La Croix color charts, kindly furnished by Favor & Ruhl, can be obtained only from the office of the KERAMIC STUDIO. Any yearly subscriber can have them by writing to us. We would much prefer to have you subscribe directly with us, but as soon as you become a yearly subscriber you will be entitled to the charts, in whatever manner you subscribe. To become a member of the New York Society of Ceramic Arts three pieces of work done without the aid of a teacher must be submitted, your name being proposed at the same time by some member with whom you may be acquainted. If the work passes the eligibility committee, your name will be voted upon, and you will be notified of the result. We presume the other societies are similarly constructed. Occasionally pieces of Belleek have a very poor thin glaze which sometimes disappears wholly in the second or third fire. This is found most in the heavier pieces of Belleek. It is no fault of your flux or oils.

J. G. W.—To dust grounds of different colors, blending into each other, for instance, Celadon, Royal Green and Brown, prepare your grounding oil on the surface as for a single tint. Make a mixture of the celadon and green and of the green and brown. Put on the celadon, then the mixture with green, then green, then the mixture with brown, then brown, working one color into the next so there will be no hard line of demarkation. In the second fire you can use, if you wish, a single color, dusted on all over, to bring all together better, or if strengthening of one shade only is required, dust over that part, blending the oil thin at the edges. Ivory yellow in tube colors is best for an ivory ground. For old ivory effect, use a mixture of Yellow Brown and Brown 17 to rub in creases. Orange yellow can also be used thin for this effect, but ivory is better. The beautiful yellow brown luster on Mrs. Leonard's chocolate set at the Waldorf exhibition was Sartorius' Yellow Brown padded on twice. Your monogram will be given in the February number. We delay giving the monograms to give other subscribers a chance to send for their own.

B. J. M.—The Fry Art Co. sell the ivory glaze for which you inquire. It can be dusted over any finished painting to give a uniform glaze, but as it is liable to absorb the reds and give a monochromatic effect, it would hardly be safe to use over figures when clear flesh color is desired. The ivory glaze gives quite an underglaze effect, but *hard* fires are always most necessary to get a uniform deep glaze. Dampness or insufficient ventilation in the kiln will sometimes cause white spots on lustres, or if your china is not absolutely

clean or dust gets on. Some colors show spots worse than others. Greens yellows and lighter colors, are safest. To get a deep shade it is better to put on two thin washes than one heavy one. Color too thick will peel off. The more neutral colors of lustre used sparingly can be used effectively with figures, but do not let your border overpower your painting. The designs in the KERAMIC STUDIO are not so difficult as they look; most of the work is in the drawing. Try them and you will be surprised to see how simple and effective they are. To paint light golden brown hair, use ivory yellow in the high lights, finishing brown in shadows for the first fire; in the second fire, break the light into the shadow with cool shadow (the composition of this is given in the June number), in the deepest shadows use a little yellow brown.

W. K. B.—You will find the Dresden Aufsetzweis in tubes the most reliable enamel. It needs a hard fire but will stand any number of repeated firings. When used white, mix with one-eighth flux. When it is used colored with tube or powder paints, no flux is required, though a touch of flux makes it fire better. Use Carmine No. 3 for the little old-fashioned roses and ruby purple for the darker ones. The powder colors for dusting can be procured from any of our advertisers. Miss Osgood of the Osgood Art School makes a very fine Persian red for dusting or painting. Blood red is also a fine color. For turquoise buy either turquoise blue or turquoise green, according to which shade you prefer.

K.—The corresponding colors in powder for the lemonade pitcher in cherries by Miss Wright (October) are the same as the Dresden tube colors, with the exception of White Rose, of which which we have written elsewhere in this number. We have given a study of storks in this number of Historic Ornament but will give another of storks standing in the February number. Did you receive your La Croix color chart?

H. P. B.—Scroll on Greek lines of No. 4, July.—In substituting the cockle shell for the honeysuckle ornament in the "wave line" scroll, it would have been better to use a heavier scroll like the third No. 4. This is more typical of the sea and illustrates the meaning of the word *fitness* in design. To use this border on a fish or oyster set would be *fitness* in decoration, the black in the lower part makes a *contrast* in lines. The heavy wave line is in better *proportion* to the cockle shell than the delicate stem line which holds the honeysuckle. A half inch border is in better *proportion* to a four-inch saucer than an inch and a half border. It *balances* better. A wider border would *over-balance* the saucer. There is more *action* or movement in the heavy wave line which supports the honeysuckle ornament because it suggests more the action of a wave in running along and curling over before breaking. The waves in the scroll are evenly *spaced*. If two waves were closer than the others they would be unevenly spaced. Quiet spacing is where there is no ornament, as in the space above the wave design.

Study of oak leaves and acorns.—Were your acorns quite so pointed? Could you not have indicated the little scales on the cups, without going too much into detail? Were not the stems which held the acorns rather too slender? Maybe that variety is slender. There is strength in your drawing, but not yet a careful observation of your study. Your shadows on leaves are too indefinite and frequently destroy the shape by going in the wrong direction. Make the lines follow the roundness of things, in broken sections.

Water color study of asters.—You could not have seen your study in those colors. Your drawing was good. The upper part of design softened nicely into background, but the part touching the table could not have left a hard line, the outlines of the flowers must have been lost somewhere on the table, and should have been softened everywhere. Your table does not *exist*, it hangs down straight instead of coming towards you. It surely grew lighter as it approached you, and the farther edge must have softened into the background. The darkest dark is never at the edge. You have the wrong colors in your box. Use Hooker's Green 1 and 2, Rose Madder, Cobalt Blue, Yellow Ochre and Lemon Yellow.

Study of Asters in Pen and Ink.—This is an improvement. You are gaining strength. Do not make your shading lines *too* straight or too continuous. Use short broken lines to indicate curve of leaf and petal.

Study of Fruit.—What kind of fruit? This is soft and dainty. But could you not soften the edges of the fruit where it comes against the shadow on the table? And was the blue quite so strong on two only, and why? decay? Be absolutely truthful in what you *do say* in painting but don't say too much. Leave something to the imagination.



OLD DALTON WARE

The figure to the extreme left represents one of the oldest trade-marks. The cross indicates christianity, the circle belief in eternity, and the triangle the trinity.